

A Fur Winter Coming, with Moleskin, Ermine, Civet and Chinchilla All the Rage.

Royal Wraps Which Only Wealthy Women Can Afford—Coats Are of the Old Dolman Type—Perforated Embroidery on Street Costumes—Imported English Vesting in the New Shirt Waists

THERE is every indication that it is to be a fur winter. For not only are show windows and cases resplendent with the coats and wraps of rich skins which only the wealthy woman can afford, but for women who cannot purchase entire garments of fur there are broad bands with which the reception or carriage gown will be trimmed, and narrow strips of ermine and moleskin which will be used for the decoration of evening frocks. The all-fur hat is more popular than ever, and sets consisting of hat, stole and muff are among the novelties offered by fashionable furriers.

The Season's Furs.

Moleskin, ermine, civet and chinchilla are the furs most favored by fashionable women. One of the royal ermine wraps which only a very wealthy woman could have to possess is illustrated. Thousands of day little ermine skins were required to fashion this exquisite garment with muff en suite. The style reminds one somewhat of the old time dolman, although this coat is cut on the long, loose style. The sleeve is quite large, open and flowing at the cuff, which, like the collar, is fashioned from genuine white Siberian fox. The coat reaches to the ankle and is fully three and a half yards around the hem, or where the hem would be if fur garments were fashioned with them. The fronts are single-breasted and fasten invisibly. The whole garment is lined with lightly quilted pink satin, and there are two pockets in the lining on each side of the front. The accompanying hat has the flat crown of ermine, with the brim of shirred and plaited white mousseline de soie. Pale pink velvet roses are posed on the deep bandeau, which lifts the shape of the face, and a long ostrich plume is passed flat on the crown and falls over the brim on the hair behind.

Trimmings.

A more useful coat is of baby lamb in exquisite moire markings and chinchilla. The style is on the loose box order, double-breasted, hanging in full folds from the shoulders. The sleeve has a deep scalloped cap beneath which a very full puff is caught into a smart cuff of the chinchilla. An unusually deep cape of the gray fur falls over the shoulders and has rounded points both back and front. The lining is of pastel pink and gray brocade.

Fur bands are used on the more elaborate street gowns. These are about three inches wide. Black broadtail with a central floral design, hand-embroidered in bright colored silks, is one of the season's novelties.

White fur, with similar embroidery in pink, green and gold, is also used for trimming carriage wraps and theatre wraps. A fur novelty seen on children's coats is the use of the fashionable moleskin for the cuffs and collar of the white fox coats worn by little tots.

Street Costumes.

The walking costume illustrated is of woolen tweed in a heather mixture. The coat is tight fitting, setting close to the figure, and the front has the required straight-front line. The fastenings are single-breasted, with self buttons, and the collar and cuffs are in seal brown velvet. The skirt is laid in deep side plaits, the tweed-covered buttons affording a smart finish. Of course, it



Majestic Coat in Baby Lamb's Wool and Chinchilla

clears the ground all around and is simply finished with a hem and a velvet binding to protect the edge. A novelty in street costumes is the use of perforated embroidery for bertha and cuffs. A costume showing this trimming was of plum colored broadcloth with a bertha of the cloth having hand embroidered perforated holes in a lace design. The military suits show inserted plaques in collars and cuffs of brilliant cloth of gold.

New Shirt Waists.

The first shirt waist illustrated this week is built of two shades, in pastel blue and is seen in this smart shirt waist of imported English vesting; the lighter in a ciel shade and the darker in a deep Dresden blue. The back is fashioned with a pointed yoke into which the fronts are plaited at the deep shoulder seam. A broad box plait decorates the front, and smoke pearl buttons make an effective fastening. The sleeves are of medium fullness with a puff above the wrist, gathered into a straight band cuff, which is fastened with small smoked pearl buttons, matching those in the front. The stock is pointed and has a pointed tab on which the large buttons are likewise placed.

Imported English vesting is again seen in the Danzig shirt waist. The basket weave is laid in deep side plaits, the tweed-covered buttons affording a smart finish. Of course, it

is in the approved cape pattern with stole ends, which, however, in this instance are stitched down flat. A narrow piping of black makes a very piquant effect all around this stole cape and appears also on the clerical stock collar and the gauntlet cuff. French knots also in black are effectively worked above the piping and the crescents worked in white linen floss are outlined with the black and have French knots likewise. The sleeves are full and baggy, plaits at the upper portion expanding into a pug above the cuff, which is of a rounded gauntlet pattern. The fastenings are effected invisibly down the front by means of buttons and a fly.

Flannel Waists.

Imported flannels for waists show elaborate borders of embroidery such as are used on babies' underwear and flannel petticoats. The embroidery is done in white, pale blue or coral and is used to ornament the front and for the cuffs and turn-over collar. Other waists in pink, blue and tan have borders of solid colors which are arranged in tucks in the front. Pale pink flannel shows deep pink borders, pale blue stripes of deep navy and so on, the general tendency being to contrast two differing shades of the same color.

Afternoon Gowns.

For afternoon wear many new and beautiful novelties have made their ap-

pearance this week. The charming afternoon gown illustrated is of pastel pink Shantung crepe, is elaborated with cable cordings of white mousseline de soie and insertions of real Cluny lace in an ecru shade. The yoke is fashioned of strips of the crepe faceted together with sunbursts worked in black chenille, affording a very piquant contrast. The sleeves are less full than we have been accustomed to, the puff at the elbow being rather scant. The skirt yoke is fashioned similarly to that of the corsage, and insertions of the mousseline cordings are used alternately with the lace. Two narrow circular ruffles are headed with tucks and the emplacements of lace drop over the ruffles. The drop skirt has a narrow Paquin haircloth interlining to support the extra fullness of the skirt, which measures full seven yards at the lower edge.

To wear with this gown a beautiful matinee set, consisting of muff and stole cap of marabout feathers was shown. It was dyed pink, blending into pure white by a series of artistic gradations of color.

A Royal Wrap in Ermine



Embroidered Danzig Shirtwaist

Correct Walking Costume

Shirtwaist in English Vesting



Afternoon Gown of Shantung Crepe

Three Prize Letters About Husbands The Ideal Liege Lord Described, with Others.



Mrs. F. V. Detwiler



Tess C. Maguire



Miss Willie L. Stanton

The Prize Winners. Who the Lucky Ones Are.

VERY letter received in this competition—and there were many thousands of them—has been attentively read and considered. To the best of my ability I have selected the following prize-winners:

The author of the prize letter describing the ideal husband is Mrs. F. V. Detwiler, of No. 3804 Twelfth avenue, Brooklyn. Mrs. Detwiler is the wife of a contractor. She is thirty years of age and came originally from Highland Falls, N. Y. She is the mother of two children, and when The Evening World reporter told her that she had won the prize of \$10 she said:

"I never expected to win. No one of my family all they saw my letter printed in the paper knew that I had entered the contest. We read all the letters every day and it was very interesting to get so many other women's views on what an ideal husband should be."

The question, "Why Women Marry the Wrong Man?" was best answered by Miss Tess Maguire, of No. 406 West Twenty-third street. The winner of the second prize of \$10 is a young actress who came to New York recently from Minneapolis, Minn., to advance in her

The Ideal Husband.

chosen profession. She is a relative of the late Frank Mayo and took a prominent part in his dramatization of "Puddin'head Wilson."

"I am awfully pleased to have won the prize," said Miss Maguire. "That letter about the ideal husband, I had never written anything, as all my ambitions are theatrical. But I had some ideas on the subject of the contest, so I took a long chance and sent them in."

Miss Willie L. Stanton, of No. 220 Wiloughby avenue, Brooklyn, is the author of the third prize-winning letter. She took for her text the question, "Why Do Women Condemn the Faults in Men They Condemn in Their Own Sex?" The author is originally from Cedarville, N. J.

"I selected that question to answer," she said, "because I thought there would be few women who would answer it, as they would prefer to write on the ideal husband. I am glad to win the prize." HARRIET HUBBARD AYER.

\$10 Prize Letter. The Speckled Husband.

THE following are my two reasons why women condemn the faults in men which they condemn in their own sex: First, women take pride in reforming men; second, they shrink from demanding more of men than does the world at large. A man often touches the secret spring to a woman's heart by confessing his faults and telling her that she is his only salvation. Whether the man is sincere or not, his confession is an appeal to her vanity; and she is willing to overlook and forgive his past in the hope of making him a better man. Again, every woman has an idea all her own that she should expect as much of a man as she expects of her. Society is not so rigid. She dare not stand alone. Such a barrier would separate her from the other sex, for there are few strictly virtuous men.

\$10 Prize Letter. The Wrong Husband.

NINETY-nine cases out of a hundred at a woman marries the wrong man as the result of circumstance. She is brought up to think marriage is the one aim in life. Being at home for the great part, she sees little of the world. A man comes into the circle of her acquaintance who is attractive and makes himself agreeable in many ways. She has not had sufficient experience to compare him with others, and thinks he is the one man for her. He has the advantage over her in being able to go and choose, while she must remain at

Home Dressmaking. By Mme. Judice.

Boy's Overcoat.

Dear Mme. Judice:

He is seven years old. What kind of material shall I use? Also one for my girl, who is four. Mrs. EMMA.

A loose-back ulster, half-belted from the hips across the back, a storm collar, and reaching to his shoulders, is quite the latest design in boys' overcoats. Tweed mixtures, in dark brown, gray or blue are most serviceable. A Monte Carlo pattern, or a half-tight box-front, long coat are best for a small girl. Worn with large lace collar and cuffs, any pretty shade of brown, blue or green, in velvet, corduroy or shetland, will be very pretty. Large crystal or metal buttons on the front will dress it up considerably.

Changing Jacket to Coat.

Dear Mme. Judice:

I kindly advise me what to do with a red jacket and skirt. The skirt is too short for me. The jacket is of Eton style, with black velvet collar and cuffs and belt. Could I make it into a long coat to wear for school, with a red mixed skirt? The skirt is seven-gored and very narrow. It is of

heavy flannel. What can I do with it?

G. S.

Use the old red skirt to make a skirt on your Eton jacket and you will have one of the newest models in coats for this season. Cut it off at the knees and open the front breadth, plaiting the back to give the required fullness. You could use the balance of the goods to make three small capes, or as box plaits attached flat on the Eton coat.

A red coat will go nicely with almost any skirt.

anything you could suggest that would take away the plain look? Length 4 inches. If I can not wear it any more, could I have it fixed for my sister, whose skirt length is only 40 inches and waist measure 27 inches? Would taffeta bands be appropriate on bottom? The skirt's material is of cream crepon. I am thirty-two years old, 5 feet 7 inches tall. My sister is twenty-five years and 5 feet 4 inches.

MRS. M.

I can suggest nothing to change the plain back effect except a fancy tail or tab trimming in a belt allowing to cover the plain space. The skirt cannot be changed for any other way. It can be remodelled easily for your sister by shortening and plaiting the back into a 2-inch belt. Taffeta silk bands are quite pretty, but I prefer the untrimmed material when it is possible in an odd skirt.

Gowns and Hats.

An imported gown of odd design shown in one of the shops consists almost entirely of velvet fringe of a café au lait color. The skirt is made of three deep flounces of the fringe over a foot ruffle on the under skirt of white net edged with two bands of velvet. The bodice is also made of the fringe.

The toque is the fashionable hat of the hour for the street. For evening wear a large picture hat with high cavalier crown is worn. This is usually trimmed with long plumes.

Toques are made of rough felt, cloth, velvet and fur, and are shaped with a point in front. Moleskin combined with some contrasting material is a novel conceit seen in many of the new hats.

The approach of the intercollegiate football season is already observed in several novelties seen in the shops. One of the oddest of these features is found in the hosiery department. Stockings of Yale blue, of Princeton orange and black, of Harvard crimson and of Cornell purple have been seen other years, but it remained for some genius of this season to invent a black silk stocking of extremely fine texture with a large C embroidered on the instep in Columbia blue colors flanked above and below with tiny footballs, also embroidered in blue.

Monogram Hose.

Embroidery is much used on all fancy stockings, the monogram of the wearer often being worked on the instep.

Practical stockings, which will commend themselves to those individuals who object to the feeling of silk, are of plain black silk and lisle feet.

But the embroidery which has crept to the fore leaves the hands quite deserted, the plainest of stitching being alone permissible on fashionable gloves. Washable plique gloves in white, gray, black and wood shades are much worn. These are usually found with two clasp or buttons, and are very stylish. They are for the street boys' gloves fastening with o-e button.

THE DIFFERENCE.

"Agatha," said her mother, "I don't like to hear a daughter of mine tell even a conventional lie. You know you can't beat Aunt Becky, and yet when she came the other day you said, 'Auntie, how glad I am to see you!'"

"That wasn't a lie, mamma," answered Agatha. "That was an exclamation."—Chicago Tribune.